

I M A G E S

SOUTH CAROLINA STATE MUSEUM



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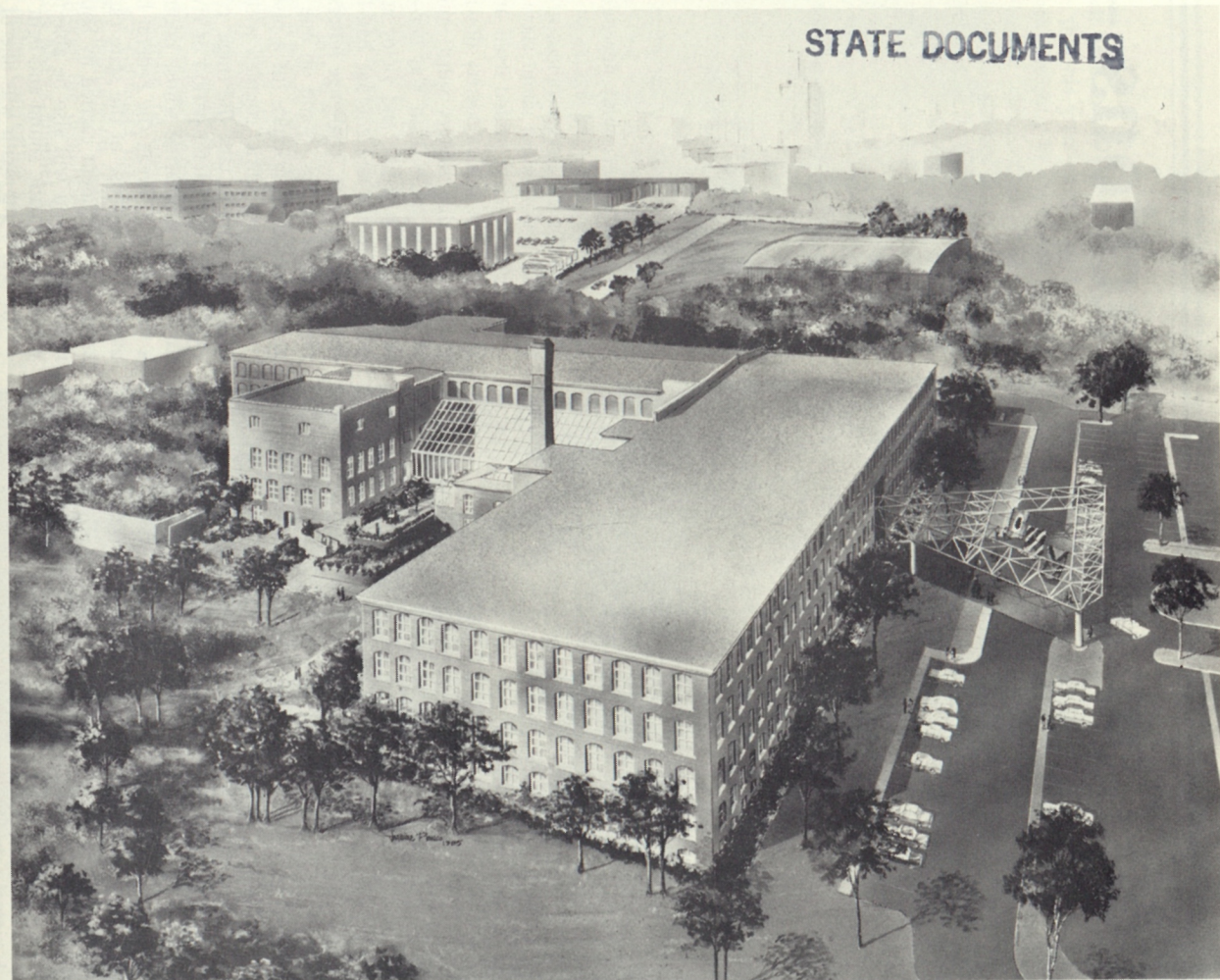
Fall 1985

Volume 10 Number 3

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Preview of Coming Attractions — History

Our State Museum is a sort of time machine. In the Science Hall you touched the present and glimpsed the future. Now, as you climb the stairway to the fourth floor, the Hall of Cultural History, prepare for a journey through our state's past.

As you top the stairs what greets your eye but a receding wall of horizontal palmetto logs, through which peek black cannon muzzles. This re-created section of Ft. Moultrie on Sullivan's Island reminds you of that Revolutionary battle that gave our state its nickname and serves to introduce the history of the "Palmetto State."

Just to the left of the fort, a portal beckons. As you enter you find yourself in a small theater. For a few minutes you enjoy an impressionistic film that prepares you for the experience to follow. The images and narration distill the spirit of South Carolina, and you leave the theater with a vivid sense of the traits and events that have made the state unique.



A typical settler's home

The last step from the theater whisks you back thousands of years to the time when the first men, the Paleo-Indians, arrived to hunt the mastodon and bison. In a series of beautifully crafted miniature dioramas, surrounded by ancient artifacts, you trace the cultural evolution of Carolina's native population over ten millennia. The culminating exhibit suddenly goes to full-scale, re-creating a typical scene around a coastal Indian dwelling during the years just prior to the arrival of Europeans. Full-sized human figures, wearing the apparel and body decoration reported by the early explorers, are carrying out everyday activities.

Just beyond the scene, an audio-visual program shows you how Indians shaped their stone tools and weapons, and another exhibit explains the process of archeology that has given us insights about the lives of those long-ago peoples.

Indian culture was shattered by intruding Europeans and their African slaves, but the newcomers set in motion the history of our society. You learn that the Spanish were the first to arrive. They built Santa Elena on Parris Island a century before Charles Towne, but it was too remote from the center of Spanish power to survive the depredations of rival nations. It was the English who laid the foundations of modern South Carolina, depicted in the next exhibit.

The early prosperity of the colony arose from the Indian trade. In another dramatic historical setting you see a transaction in progress: the European trader with his goods before him, bargaining with two Indians, their attire revealing the influence of European products on native culture.

At this point the story breaks. Rice culture, the slave trade, and the maritime prosperity of Charles Towne remain to be explored in a second exhibit phase. For now the exhibits take you down the Great Wagon Road from Philadelphia into the Carolina backcountry to see a primitive Scotch-Irish farmstead and the tools and weapons these hardy settlers used to carve out a new life in the wilderness.

Then comes the Revolution. You learn that the struggle in South Carolina was a true civil war; more battles took place here than in any other state. You see the arms and equipment that Carolina troops carried, the kinds of uniforms they wore, and the way they used their clumsy but deadly weapons. A small theater lets you rest your feet while watching a selection of programs on Revolutionary War campaigns. You make the choice!

Victory in the Revolution ushered in the Antebellum Era, when King Cotton reigned and the plantation became the dominant economic institution throughout the state. You enter an area dominated by images of cotton. The centerpiece is an antique gin, that pivotal invention that made the fiber profitable in the upstate. At the time of your visit a museum docent is actually operating a small model gin, showing a group of schoolchildren how it worked. Further on, a series of furniture settings and case exhibits lets you move room by room through a typical planter's home. "Outside" sits an elegant phaeton, a carriage that once belonged to Governor John L. Manning of Milford Plantation. One of his servants (actually an authentically costumed manikin) is polishing the vehicle for its next journey.

Images/Fall 1985



A sketch by State Museum graphic designer, Darby Erd, illustrating a model of an Indian diorama.

The plantation economy depended on slave labor. The reconstructed facade of a cabin surrounded by life-sized figures of slaves engaged in various domestic activities contrasts strongly with the circumstances of the planter. Nearby panel and case exhibits give you fascinating information about slave housing, clothing, diet and craftsmanship.

The planter class prided itself on the military virtues, an attitude which has characterized Carolina society down to the present. In the next display, you see many examples of this military spirit: militia uniforms, arms, equipment; beautiful presentation swords given to Mexican War heroes, and a silver vase presented to Andrew Jackson, South Carolina native and victor at the Battle of New Orleans. Unfortunately, the emphasis on honor and courage had its dark side—the practice of dueling. Beside the pistols, code book, challenge letters, and posting notice, there are two sets of footprints on the floor nearby. Stand on one and ask a friend to stand on the other. You are now at the prescribed distance for a pistol duel.

That militant spirit, coupled with fears of anti-slavery sentiment in the North, led South Carolina to take the tragic course of secession. In the next group of exhibits you experience that fateful period of civil war. There is a replica of the *H.L. Hunley*, the Confederate submarine whose doomed crew destroyed the *U.S.S. Housatonic* in 1864 in a vain effort to break the Federal blockade of Charleston harbor. You also see a cannon used in the defense of the state capital and study an exhibit richly furnished with the arms and equipment carried by South Carolina troops. After the second phase of exhibits is complete, you will also be able to see the grim interior of a wartime hospital tent and witness a dramatic sound-and-light re-creation of the burning of Columbia.

The war's aftermath was one of social readjustment and poverty, but throughout the tough times South Carolinians carried on with perseverance and ingenuity. In the next exhibit area, you wander through vignettes of rural life: a country store, a farm scene, a one-room schoolhouse. Why is that old hearse there? It once belonged to the proprietor of a country store who was also the local undertaker. Now it serves as the centerpiece of an unusual exhibit on nineteenth century funeral customs, so different from those of today.

After touring the rustic schoolhouse, you emerge in a new era. Textile mills have brought industrialization to the state. Here you can peek into an authentic interior of a millworker's cottage, and catch a bird's eye view of a typical mill village exquisitely recreated in miniature. Press the button and hear the voices of workers describe life in their community. You can also take another rest and watch old films of mill life on a large video screen.

Another revolutionary development was the automobile. In front of an accurate reconstruction of a 1920's gasoline station, you see a 1922 Anderson touring car, one of the few surviving examples of the only automobile ever mass produced in South Carolina.

And, of course, what a difference electricity has made. You see vivid evidence of that fact in the exhibit on electrification, composed of two contrasting kitchens, one depicting the pre-electric era, the other showing the changes wrought by dynamo and copper wire.

Although you are still early in the twentieth century, the exhibit temporarily ends. In the second phase you will work your way through a series of exhibits that carry the South Carolina story through the "Roaring 20's," the Great Depression, the Second World War, and the period of industrialization and change that has led us to today.

But that's in the future. It might be hard to believe, but you are still not finished with the Museum. There are two changing exhibition galleries to visit—in the next issue.

— by Overton G. Ganong



Old photographs of slave cabins like this one will be used to reconstruct an exhibit highlighting the Antebellum Era.

Volunteer Spotlight

Every Thursday, Norm Cox appears at the Friends of the State Museum office, ready to paste articles in the scrapbook, file membership cards and do whatever else may be needed to make business run smoothly.

When he moved from Trenton, Michigan, in March of 1984, Norm was already a member of the Friends of the State Museum. Since that time, Norm has volunteered many hours of his time to the Friends, helping with mailings, research, the school campaign and membership activities. A retired engineering supervisor with Ford Motor Company, Norm received his degree in history from Wayne State University. Norm was a member of the Friends of the Henry Ford Museum in Trenton and also a member of the Historical Society there.

Although a Michigan native, Norm's

roots reach back to the Due West area. It was there that his great-great grandfather lived before migrating to Tennessee in the 1800's. Norm's children have lived in South Carolina at various times, but it was not family ties that brought Norm and his wife to Columbia. "It was the weather," explains Norm. Norm did a weather study of the Southeast, and picked Columbia after narrowing his research down to five cities. Norm feels that Columbia has a great deal to offer, in addition to the weather.

Since moving to Columbia, Norm has become a captain in the State Guard, working as a budgeting and fiscal officer for the headquarters staff. He is also a muzzle loading rifle enthusiast with the North-South Skirmish Association.

A very special thank you goes to Norm for his faithful service to the Friends!



Norm Cox updates the Friends' scrapbook.

We're Under Way!

The old Mount Vernon mill is teeming with workers. In the six months since Governor Riley and Guy Lipscomb "broke bricks" to set construction in motion, demolition and renovation crews have wrought some dramatic changes.

First, they rid the old building of its asbestos insulation; then they stripped the interior to the bare walls. When the Mount Vernon company removed its machinery four years ago, it left behind miles of pipe, conduit, ductwork and track, old lighting fixtures, and antiquated heating and air conditioning equipment. For weeks workmen pitched the junk into enormous piles around the outside to be hauled away for scrap. But one piece was saved—a section of old drive shaft, the sole surviving member of the original power train of the mill. That's tagged for an exhibit!

By early July the mill stood cleansed and ready for its rebirth.

Meanwhile, the exterior demolition contractor had begun knocking down the old warehouses and auxiliary structures around the main building. From day to day the scene changed as sturdy brick walls collapsed into rubble, revealing

views that had not been seen for decades. The old mill, freed from the grip of the surrounding structures, almost seemed to breathe again.

In early July the great transformation began, as workers moved into the main building to begin renovation. Their daunting task: to complete the project, including the installation of new electrical, heating and cooling systems, by November 1, 1986. Despite the complexity of the job, we are confident that they will deliver the building on schedule.

Throughout the demolition and early renovation phases another group of builders began converting a former warehouse structure behind the mill into the Museum's exhibit workshop. The exhibit shop will contain a skylighted design studio, a large storage and assembly area, a well appointed woodworking shop (with machinery and tools donated by Sears Roebuck and Company), a spray-paint booth, a silkscreen work area and darkroom, an audio-visual workroom, and a space for the cleaning of large artifacts.

You'll be receiving progress reports on the renovation process in the future issues of *Images*.

— by Overton G. Ganong



Construction workers study the floor plans at the old mill during early renovation phases.



Visitors to Greenville's "Spaceweek-Upstate '85" got a sneak preview of some of the artifacts that will be featured in the State Museum's Hall of Science and Technology. The museum's exhibit featured South Carolina's four astronauts - Brig. Gen. Charles M. Duke, Jr., Dr. Ronald E. McNair, Colonel Charles Bolden and Lt. Cmdr. Frank Culbertson. Among the items on display were objects from Duke's moon mission and artifacts from McNair's space shuttle flight.

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IMAGES, the newsletter of the South Carolina State Museum, is published three times yearly, in the winter, spring and fall. Now in the planning stages, the State Museum will be a general museum of South Carolina's history, natural history, science and technology and art.

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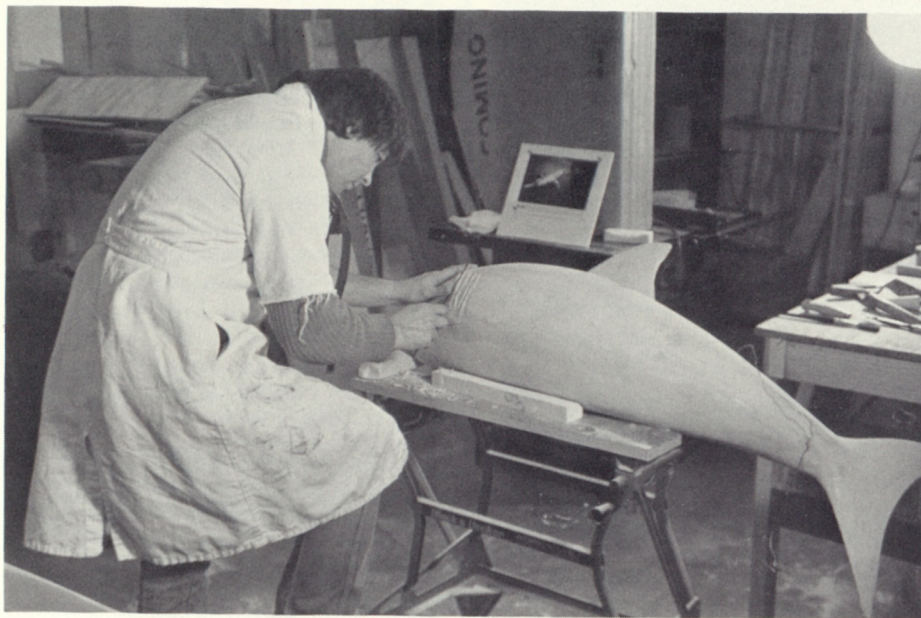
On The Cover

An architectural rendering of the South Carolina State Museum building by Columbia artist Lorraine Plaxico. (Photo courtesy of Stevens and Wilkinson)



The South facade of the State Museum building during renovation in late August.

How To Build a Shark



James Brown sculpts the shark's gills.

“SHARK!”

This may be the first word visitors exclaim upon entering the South Carolina State Museum's hall of natural history. As you enter the exhibit area, you will come face to face with a monstrous cousin of *Jaws*, a 40-foot replica of *Carcharodon megalodon*, the extinct white shark whose fossilized teeth are commonly found in our state.

In order to build a replica of this huge man-eater, James Brown, State Museum exhibits specialist, started small. His first shark model was just six inches long and was built for a museum display case. However, Brown has just completed a 4-foot shark which is an exact scaled-down predecessor of its future 40-foot relative!

Just why did Brown need to build this

smaller version?

“I needed to work out the shape of the shark's body, its swooping pose and its hungry expression. After studying pictures in books and films, I decided the only way to make sure the shark would be anatomically correct was to build one,” Brown stated.

And the process of building a shark began.

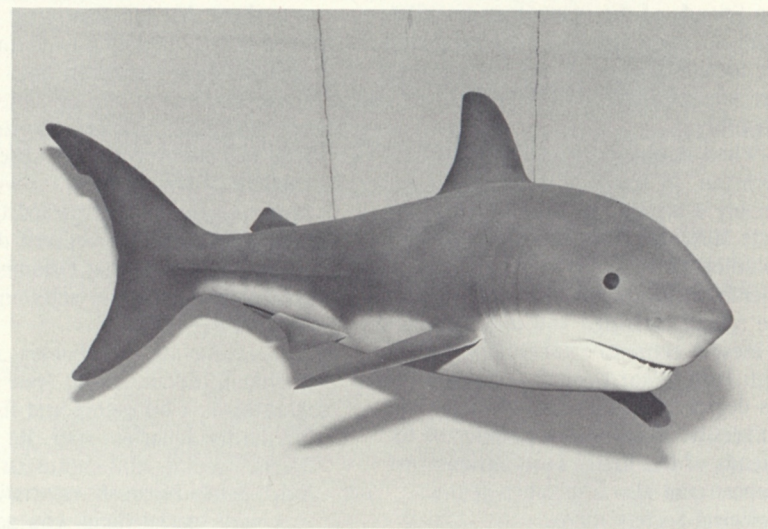
The shark is constructed of styrofoam which was molded into the correct shape, sanded and then covered with a layer of Bondo, a type of putty used for automobile body repair. Once the Bondo dried, the shark was ready to be painted.

Of course, this description is much simpler and shorter than the actual process. Each tooth had to be cut and made separately and the pectoral fins carved and attached to the body which received many adjustments before the final pose was achieved.

Brown summed up the experience of building a shark by saying that he'd much rather look at them in books or build one than ever meet one while swimming!

Until the Museum opens in 1988, this model will be used in exhibit design planning and for fund-raising purposes.

— by Caroline Miley



The completed model

Volunteers Are Important To The Museum's Art Program

Volunteers are extremely important to the State Museum's art program. Although the initial procedures of interviewing prospective volunteers and explaining the various needs of the program, in addition to monitoring the volunteers' work, are often time consuming, the payoff has been well worth the time investment.

Volunteers have been recruited through different sources. Two University of South Carolina students, David McKeown and Jean Schaefer, attended a talk on the Museum and after hearing about the types of work available, decided to help out. Swavka Ferguson, who lives in Clinton, called the Museum to offer her services. She has a Master's degree in fine arts from Catholic University of Lublin, Poland. Malinda Goff, who has an English degree from U.S.C., likes working with people and offered to make phone calls. Dee Hanson, a Columbia art teacher, called to see if she could offer her secretarial skills and art education knowledge - both have been

utilized.

During the past year, three Columbia College students have been involved in art internship programs with the Museum. Brenda Council (Orangeburg), Mindy Martin (Summerville) and Jennie Branham (Columbia) have been involved in a variety of art research and art administration projects. Jennie has recently completed her second internship with the Museum.

If you are interested in volunteering, there are many possibilities for job placement within the art department. We are especially looking for individuals to help with researching South Carolina art and artists for potential acquisitions as well as exhibition loans. This may be done by phoning, letter writing, reading and interviewing various information sources. If you would rather file, this job responsibility is also available!

If you would like to contribute your time while learning about the art of South Carolina, let us know who you are and what you would like to do!

— by Lise Swensson



From left to right, Jennie Branham, Dee Hanson and Malinda Goff have provided hours of valuable assistance to the State Museum's art program through volunteer work.

At a press conference in late July, Governor Richard W. Riley announced an innovative financial arrangement that cleared the way for construction to begin on the State Museum and renovation of Mount Vernon Mill. South Carolina Heritage Associates signed an agreement with the state to buy the property and lease it back to the government. By signing a sale-lease agreement with private developers, the state will avoid costly borrowing and “see perhaps the best example in the country of the adaptive re-use of an historic old mill,” Riley said.





CARAVANS

South Carolina State Museum



Two very special Caravan trips are planned for the fall. The first, to Aiken, will incorporate art, history and antiquing. The second will be a natural history trip to Santee National Wildlife Refuge.

Everyone is welcome on Caravans but Friends of the State Museum enjoy a fee discount and have first chance to register. Minimum number of participants will be 18; maximum will be 25, age 16 or older. Reservations must be confirmed in advance. Maps and Caravan details will be sent upon receipt of your check.

CARAVAN TO AIKEN -- Saturday, November 2, 1985

A delightful and relaxing day in Aiken will include coffee and a tour of Uncle John's cabin on the grounds of the Thomas Hitchcock Home, a visit to the Aiken County Museum, a tour of Hopeland Gardens and the Thoroughbred Racing Hall of Fame, lunch at The Rye Patch, antiquing in historic district shops, and a private tour of the Ethridge Center at USC-Aiken.

Meet at Uncle John's Cabin (map will be sent) at 10:00. Accompanying the group will be Rodger Stroup, curator of history, Lise Swensson, curator of art, Margaret Anne Lane, director of education, and Jenny Sloan, director of the Friends. The day will conclude about 4:00.

The cost of the Caravan, including lunch, will be \$15.00 for Friends members, \$20.00 for the general public. The deadline to register is October 21.

CARAVAN TO SANTEE NATIONAL WILDLIFE REFUGE -- Saturday, December 14, 1985

Rudy Mancke, executive producer for natural science and nature programming at SCETV, will lead participants on a walk through the Refuge. Participants will see water fowl, migratory birds, Canada geese, snow geese, herons and egrets. There's also a chance of seeing bald eagles and possibly collecting some fossils.

Meet at the Refuge Interpretive Center (map will be sent) at 10:00. Dress for the weather; bring binoculars and spotting scope if you have them; bring a lunch to eat on the walk. In addition to Rudy Mancke, Michael Ray, the museum's new curator of natural history, Danny Smith, assistant curator, Margaret Anne Lane, director of education, and Jenny Sloan, director of the Friends, will accompany the group. The day will conclude about 3:00.

The cost of the caravan, which does not include lunch, will be \$10.00 for Friends members, \$15.00 for the general public. The deadline to register is November 15.

To register, please complete and return this form with your check (payable to Friends of the State Museum) to: South Carolina State Museum, P.O. Box 11296, Columbia, SC 29211. For additional information, please call the museum at (803) 758-8197.

Name _____ Telephone _____

Address _____ Zip _____

Aiken -- Saturday, November 2 amount enclosed for this trip _____

of people _____

Santee -- Saturday, December 14 amount enclosed for this trip _____

of people _____

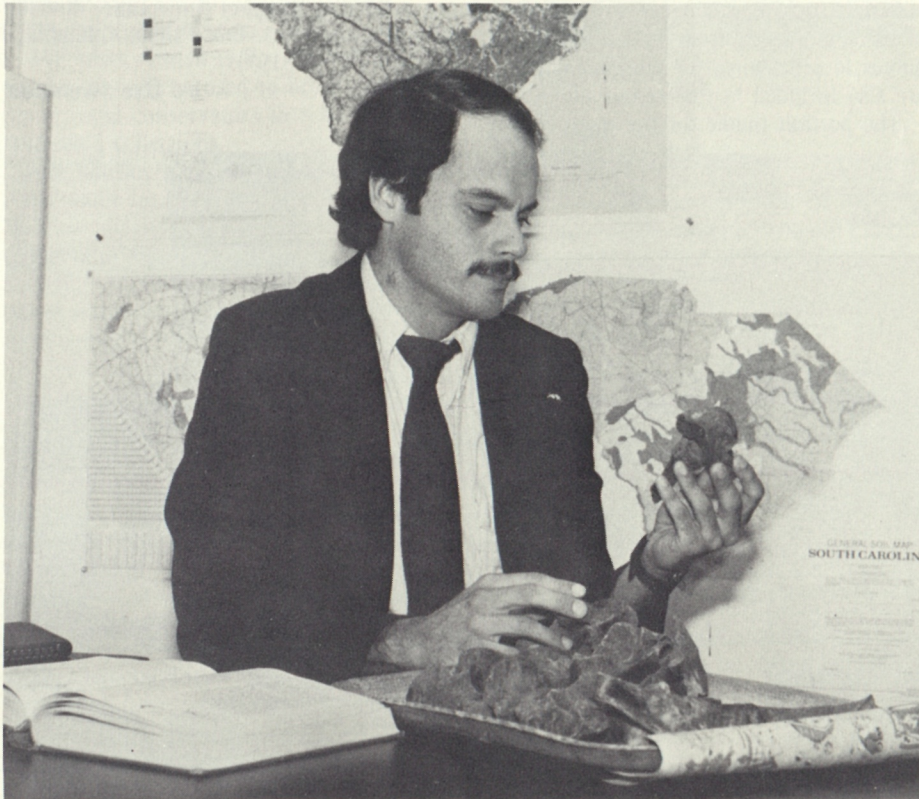
Total amount enclosed _____

_____ I am a current member of the Friends

_____ I am not a member, but I am enclosing the membership form found in the newsletter in order to join the Friends and take advantage of the discount Caravans rate.

Museum News

Michael A. Ray joined the State Museum staff in June as our new curator of natural history. For the past four years, Michael had been the naturalist and registrar for the Anniston, Alabama Museum of Natural History. He is a graduate of Jacksonville State University, where he received a B.S. degree in biology and geography and is nearing completion of his masters degree in biology.



Michael Ray

Russell Lowery, a USC graduate in music and art history, is one of two recently hired exhibit carpenters at the State Museum. Russell had worked in USC's Longstreet Theatre as the scenic studio supervisor for the past three and a half years. Joining him on the State Museum staff is **Jeff Swager**, a history graduate of Winthrop College. Jeff's most recent work experience involved the restoration of historic homes and buildings. Both Russell and Jeff will be working in the museum's new exhibit workshop on projects that include cabinetry, architectural re-creations, exhibit component production and exhibit installation.



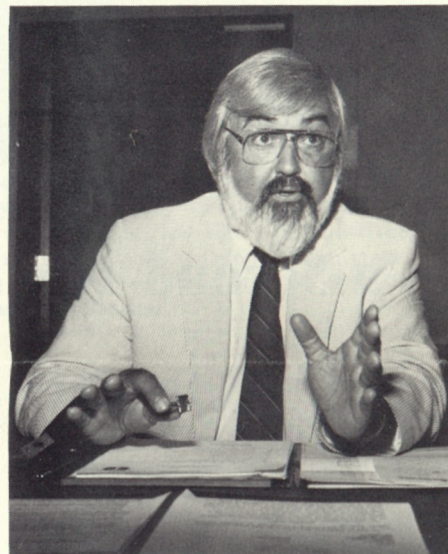
Russell Lowery (left) and Jeff Swager

Carol Sawyer was selected to fill the newly created position of assistant curator of science and technology and assumed her duties in September. She was formerly employed as an exhibit researcher at Discovery Place in Charlotte where she did research for the *Splice of Life - Genetic Engineering* traveling exhibit for the Science Museum Exhibit Collaborative. Carol, who did her undergraduate work at

the University of Wisconsin, has two masters degrees — one in museum studies from George Washington University and another in anatomy from the University of Pennsylvania.



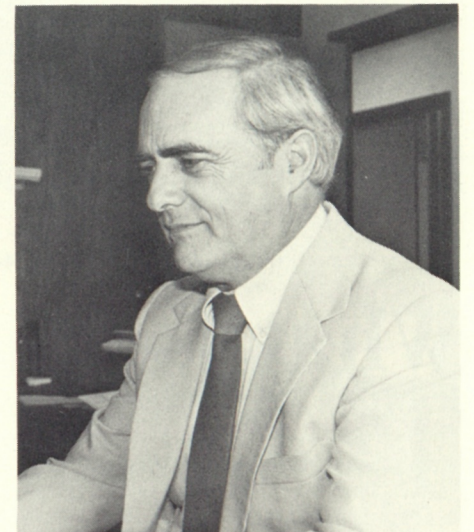
Carol Sawyer



David Sennema

awaiting exhibit space and a solid base of support in the community for the museum. Before he became director of the State Museum, Mr. Sennema had been the first manager of the Columbia Music Festival Association and the first director of the State Arts Commission. Good luck, Dave, we will miss you!

Herbert McCraw, formerly a systems consultant for Delphi Systems Associates, Inc. of Columbia, is the State Museum's new programmer analyst. His responsibilities include the analysis, design and programming of the computer system for the State Museum as well as the planning and automation for the new facility. Herbert received an associate in business degree from Midlands Technical College and came on board with the museum in August.



Herbert McCraw



Jean Margaret Smith

Jean Margaret Smith, a senior at Furman University majoring in history completed a summer internship with the State Museum in August. Jean Margaret had received a grant through the Dana Foundation to research mill villages and mill workers' lifestyles for an exhibit that will be featured in the museum's hall of cultural history.

Michael Fey, director of exhibits for the museum (left), discusses the donation of Sears equipment with store manager **D.H. Jefcoat**. Sears has given the museum \$12,000 worth of Craftsman tools which will be installed in the museum's exhibit workshop early this fall. This donation was made in keeping with the museum's desire to have as much South Carolina-made material as possible go into the renovation and equipping of this facility so that in every way it will indeed be the "State Museum."





Lise Swensson, curator of art, studies a slide of an artist's work for inclusion in the art trunk.

What Is An Art Trunk?

The art trunk, designed by the South Carolina State Museum, is an educational resource for South Carolina teachers created to offer them information and ideas which they can use in their classrooms. The trunk highlights South Carolina portraits — works created by South Carolina artists and owned by South Carolina public institutions. Seventy slides representing forty South Carolina artists featured in fourteen

different institutions are included in the trunk. The participating institutions include: Brookgreen Gardens, Charleston Museum, Columbia Museum, City of Charleston, Historic Columbia Foundation, Gibbes Art Gallery, Governor's Mansion, Greenville County Museum of Art, McKissick Museums, Middleton Place, Penn Center, South Carolina Arts Commission, South Carolina State Museum, and Spartanburg Arts Council.

An Old Hearse Gets a Second Life

In 1981, the State Museum acquired for its collection a late 19th century hearse from the McMillin family of Spartanburg County. Hearses have been a formal part of most funerals since the early part of the 19th century and have undergone many stylistic changes. Manufactured by the Rock Falls Manufacturing Company of Sterling, Illinois, the hearse in the State Museum collection has special significance because it was used by an undertaker who also owned the local country store in the small community of McMillinville. In many rural communities the proprietor of the local store owned a hearse and acted as the undertaker for the neighborhood.

Before the State Museum acquired the hearse, it was stored in a barn and was being used as a chicken coop! The many years in the barn resulted in substantial damage, so much, in fact, that the hearse is currently undergoing a complete restoration by Columbia cabinetmaker Ben Covington. When the museum moved the hearse to Columbia the curtains were in tatters, the glass was missing and the highly polished black finish had completely disappeared. There was additional evidence that the hearse had been in a fire at some

point and there were numerous shotgun pellets in the wood frame.

Under the careful hand of Mr. Covington the hearse is slowly being returned to its original appearance. The top and major structural elements have been replaced, repaired or strengthened. The missing glass is being replaced and the shiny black finish is being restored to its original brilliance. Much of the work is slow and tedious because each replacement part is having to be made by hand and carefully fitted to replace the original material. As nearly as possible, the original types of wood, poplar and ash, are being utilized.

When the restoration is completed, the hearse will be ready to take its place alongside the late 19th century country store in the State Museum. It will help to tell the story of the importance of the local store to the rural residents of the state and underline the fact that most of the needs of the rural community were met by the nearby store. Additionally, the hearse will serve as a focal point for an exhibit dealing with funeral and mourning customs in South Carolina over the past 200 years.

— by Rodger Stroup

Ben Covington prepares the hearse for restoration.



The slides are accompanied by information sheets on each art work, as well as information on each participating institution. Two scripts for slide programs, one on the State Museum, and one on the State Museum's portraits, are available for teachers on three different grade levels. The trunk also includes tapes of interviews with and about South Carolina artists. The tapes were produced by Beryl Dakers for her South Carolina Educational Television program "Art's the Thing." Additional materials such as catalogues and a variety of handout sheets, from art education quotes to procedures for museum visits, are also included in this resource.

The portrait theme for the trunk was

originally conceived as a solution to a problem I had as a South Carolina art teacher — that of finding information on South Carolina artists (deceased and contemporary) as well as vehicles for bringing that information to my students. I hope that this trunk will assist South Carolina teachers in the incorporation of South Carolina art history, art appreciation, and art criticism with the studio art experiences they are already offering.

Bookings for the art trunk may be made by contacting Margaret Anne Lane, director of education, P. O. Box 11296, Columbia, SC 29211 (758-8197).

— by Lise Swensson



Members of the art education advisory committee discuss the contents of the art trunk during a planning session.

Time Has Not Run Out!

If you have received your acid-free time capsule envelope but have not yet returned it, you still have time to contribute to the history of South Carolina by including family or business items in a time capsule to be sealed during the year of the museum's opening.

At the museum's opening in 1988, the sealing of the time capsule will be publicized, and a recommendation will be made that in 2088, with the opening of the capsule, the names of families included in the capsule be published.

When new members join, they are sent an acid-free envelope in which to enclose their memorabilia. They are also given guidelines to follow when selecting the items to be enclosed. Some suggestions are:

1. Because color photos or slides will fade to almost nothing after 100 years, black & white photos are a better choice. These can be photos of people, houses, places of interest, businesses, art, etc.
2. Personal diaries, letters, birth & wedding announcements can be included — however, make xerox copies of newspaper clippings to send — the newspaper itself will deteriorate.
3. Cassette tape with your opinion about a current topic of interest to South Carolina.
4. Do not include anything breakable.

5. Do not include metal fasteners (staples, paper clips.) These will rust and may damage materials.
6. Do not include anything made with a wet process copy machine because chemicals used in the process might break down and damage other items. Use copies made with a dry copy machine only.

Use your imagination when deciding what to include, but be sure to follow the guidelines. Original material, either typewritten or in pencil or pen, is the best type of item to include.

When you have gathered your memorabilia, place the items in the acid-free envelope, but DO NOT SEAL. While the staff will not read your information, they must be able to check for breakables or items that would cause moisture to develop. Write your full name, address and date on the outside of the envelope with a NO. 2 LEAD PENCIL. (WIVES, be sure to include your maiden name.) Place the acid-free envelope containing your information into a manila envelope. BE SURE TO WEIGH FOR CORRECT POSTAGE. Send to: Friends of the State Museum, P. O. Box 5358, Columbia, SC 29250.

If you have joined the Friends within the last year and have not received your time capsule material, contact the Friends at the above address. Remember, it's not too late to make history!

Announcements

State Museum Awarded NEH Grant

The South Carolina State Museum has been awarded a \$10,000 grant by the National Endowment for the Humanities (NEH) for a conservation survey.

The grant, which is for the 1985-86 fiscal year, will be used to bring in two professional conservators to review the museum's collections.

Mrs. Shelley Reisman Paine, an objects conservator for the Tennessee State Museum and Ms. Ramona Duncan, a textile conservator from the Indiana Historical Society, will survey approximately 400 artifacts scheduled for use in a major long-term exhibition on South Carolina history.

"With this grant, we will be able to identify the historical objects that require conservation treatment prior to the museum's opening in 1988. The conservators will perform the essential tasks of preparing survey reports, recommending repair treatments, estimating the cost and time required for treatment, and advising the staff on proper installation methods for the artifacts," stated Dr. Overton G. Ganong, acting director of the museum.

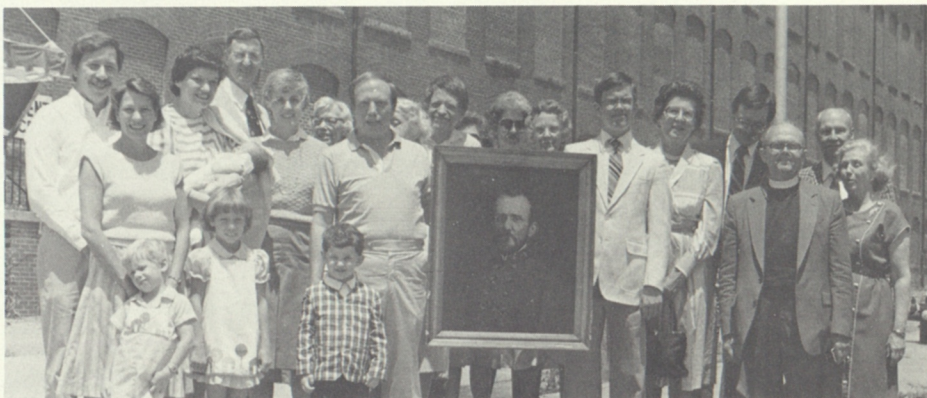
The National Endowment for the Humanities is an independent agency of the federal government, created in 1965 to promote scholarship, understanding and appreciation of the humanities.



Ramona Duncan counts threads on the ribbon streamer of an antique hat.



Shelley Paine uses a microscope to get a better look at a fan.



Descendants of Colonel David Wyatt Aiken pose with a portrait of Colonel Aiken in front of the State Museum building. This portrait, by William Welch, was purchased at an auction in New Orleans in 1980 by the Reverend and Mrs. Warwick Aiken, Jr. under the direction of Mrs. Fletcher Watson. Over 55 of the descendants of Colonel Aiken made donations toward the purchase of the painting. In December 1984, Rev. and Mrs. Aiken and other members donated the painting to the State Museum.

Southeastern Museums Conference Charlotte, North Carolina

October 15-18, 1985, brings a "once in a decade" opportunity for museum professionals with limited travel budgets. The Southeastern Museums Conference (SEMC) will hold its annual meeting practically in our own backyard--Charlotte, North Carolina.

Incorporated in August, 1976, the SEMC is a non-profit corporation comprised of the Southern states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia and West Virginia. The organization is devoted to stimulating interest in the museum field, to raising the standards of museums and their work, and to providing for the interchange of ideas and cooperation among museums and their personnel. One vehicle for accomplishing these goals is the annual meeting.

This year's theme is "Future Basics: Museums in the 21st Century" and it seems only fitting that this futuristic conference be held at Discovery Place, one of the top science centers in the country.

Topics of discussion for seminars and panels will deal with income sources, education, marketing, legal aspects, conservation, exhibitions, fund-raising, public relations, volunteers, research--the list goes on. There is literally something for everyone. And if these informative sessions aren't enough, the planning committee has arranged for several receptions, tours of other museums (Mint, Schiele, Museum of York County), and meals which will all be included in the registration fee.

To take advantage of this opportunity for professional development, contact Beverly Sanford, Science Museums of Charlotte, 301 North Tryon Street, Charlotte, NC 28202, for registration materials. The registration fee is \$85.00 before September 6, \$100 afterwards, and SEMC membership is required. The Marriott Hotel City Center will be the conference hotel and The Executive Inn will provide additional accommodations.

Speakers' Bureau

Members of the S. C. State Museum Speakers' Bureau are available to give presentations to civic and professional groups throughout South Carolina.

The program includes a slide show about the State Museum which will be located in Columbia's old Mount Vernon Mill. Due to open in 1988, the State Museum will feature exhibits reflecting South Carolina's cultural history, natural history, art, science and technology.

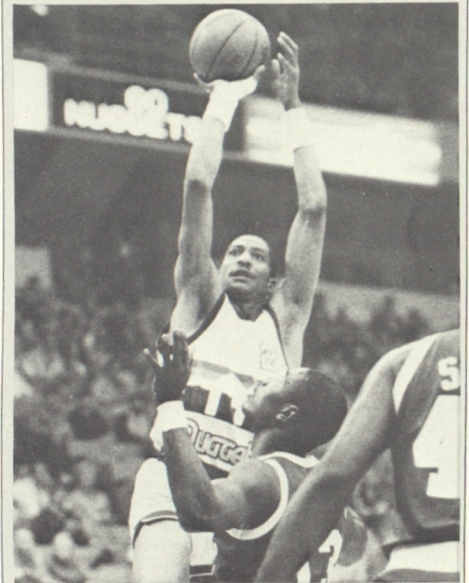
The Speakers' Bureau consists of

volunteers from the Friends of the State Museum, a statewide private, non-profit organization whose purpose is to support the State Museum.

For more information on how your organization can arrange for a speaker or on how you can become involved in the Speakers' Bureau, contact Caroline H. Miley, public information director of the State Museum, at 758-8197 or write P. O. Box 11296, Columbia, S. C. 29211.

SCN Celebrity Showcase

On Monday, October 7, South Carolina National Bank presents the Philadelphia 76ers vs. the Denver Nuggets in an 8:00 p.m. exhibition game at the Carolina Coliseum. As part of the "SCN Celebrity Showcase," proceeds from this event will benefit the South Carolina State Museum. Tickets are \$8.50, \$12.50 and \$16.50 and are available at Carolina Coliseum and all usual ticket outlets. A limited number of tickets are also available for a post-game party for \$20.00 each. For more information, call 777-5111 or 777-5113.



Alex English of the Denver Nuggets

Donors

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interest, support, and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

Michelle McKee Baker, Columbia
J. Carter Bays, Columbia
Dottie W. Bratton, Columbia
Owen Clary, Aiken
Thelma Conrad, Orangeburg
August Cook, Spartanburg
John Cullum, Columbia
F.N. Manufacturing, Inc., Columbia
Martha Elizabeth Ferguson, Columbia
Mary Jo Clark Ferguson, Bethlehem, Pennsylvania
Charles N. and Peggy T. Gignilliat, Spartanburg
Sanders R. Guignard, Columbia
Robert Hunter, Greenville

Mr. and Mrs. Guy S. Hutchins, Jr., Camden
Edna Johnson Kirkegard, Newberry
J. S. Kohn, Columbia
Dr. George Rudolph Laub, Columbia
Robert L. Lennon, Arlington, Virginia
Guy F. Lipscomb, Jr., Columbia
Margaret DuPre Long, Columbia
Lucia Quarles McGill, Greenville
Fitzhugh McMaster, North Chatham, Massachusetts
Dr. Ronald E. McNair, Houston, Texas
Mrs. H. Victor Murdaugh, Jr., Columbia
L. Joseph Pinner, Jr., Cayce
Dan Rossman, Havertown, Pennsylvania
David C. Sennema, Columbia
Suzanne Seymour, Mt. Pleasant
Mary Page Stroup, Columbia
Catherine Turner, Clinton
Gwendolyn Turner Winn, Conway
Mrs. Daniel Ashmore Yarborough, Sr., Clinton
Fred H. York, Columbia

New Museum Brochure Now Available

The South Carolina State Museum's updated brochure is "hot off the presses!" The new general brochure describes the museum, its diverse subject fields and its Friends organization. The black and white pictorial publication is available for speaking presentations, special events, general requests for information and the State House brochure rack. If you would like a copy of the new brochure, contact the museum at P. O. Box 11296, Columbia, S. C. 29211, (803) 758-8197.



New museum brochure

Friends

A Cast of 1000!

As of August 1985, Friends' memberships topped 1000! The specific breakdown includes 568 individual memberships, 398 family memberships, and 37 business memberships, for a grand total of 1003. This number reflects only the number of paid memberships, and does not include contributors and donors.

If you have not renewed your membership for 1985-86, or if you've never joined the Friends, do so now and help us add the second 1000 members!

If you're not sure when you last renewed, call the Friends' office at 758-8197 and we'll check our membership records.

Join our cast of "Friends" today!



Creighton McMaster, President of the Friends' Board of Directors, and Ann Smith, Immediate Past President, confer at the August executive committee meeting.

New Staff Member

Milly Hough joined the Friends of the State Museum staff as Administrative Assistant on July 1st. Her duties, in addition to general office functions, include maintaining membership records and mailing lists, transfer of all records to computer, writing copy for brochures and newsletters and assisting the State Museum support staff whenever necessary. Milly is a recent graduate of the University of South Carolina where she was a member of Phi Beta Kappa, Gamma Beta Phi and Kappa Tau Alpha, a journalism honor society. Before joining the Friends, she worked for the Insurance Law Study Committee in the South Carolina Senate. Milly is engaged to David Kibler of Irmo.



Milly Hough

Friends' Board of Directors 1985-86 Schedule

Executive Committee Meetings	Board Meetings
July 11, 1985	October 10, 1985
August 14, 1985	January 9, 1986
September 12, 1985	March 13, 1986
November 14, 1985	Annual Meeting -
December 12, 1985	May 1986
February 13, 1986	(date to be announced later)
April 10, 1986	

Memorandums will be sent to Board members prior to each meeting announcing location and time of meeting.

1985-86 Board of Directors Friends of the State Museum

Mrs. Joseph T. Allmon (Vauda) - *Greenville*
 Mrs. Robert L. Altman (Nancy) - *Georgetown*
 Mr. T. C. Berry - *Greenville*
 Mrs. Ethel M. Bolden - *Columbia*
 Mr. Willis Cante - *Columbia*
 Mrs. Louis W. Cassels (Charlotte) - *Aiken*
 Mrs. James A. Chapman, Jr. (Martha) - *Spartanburg*
 Mrs. Berryman E. Coggeshall (Ina) - *Cberaw*
 Mrs. Rainey Converse (Nancy) - *Spartanburg*
 Mr./Mrs. G. Thomas Cooper, Jr. (Hope) - *Camden*
 Mrs. George Cornelison (Ann) - *Clinton*
 Dr. U.X. Cullum, Jr. - *Columbia*
 Mr. James H. Ellison - *Columbia*
 Mr./Mrs. Charles Gignilliat (Peggy) - *Spartanburg*
 Mr./Mrs. Leon Goodall (Billie) - *Columbia*
 Mr. John R. Harper II - *Columbia*
 Mrs. Brantley Harvey, Jr. (Helen) - *Beaufort*
 Mr. Boyd C. Hipp, II - *Columbia*
 Mr. Cleveland A. Huey - *Columbia*
 Mrs. Donald S. Keel (Pam) - *Cassatt*
 Mr./Mrs. Ira Koger (Nancy) - *Jacksonville, Florida*
 Mr. W. B. Chisolm Leonard - *Columbia*
 Mr. John H. Lumpkin, Jr. - *Columbia*
 Dr. John McFadden/Dr. Grace McFadden - *Columbia*
 Mr./Mrs. F. Creighton McMaster (Anne) - *Winnsboro*
 Mr. Sam Manning - *Spartanburg*
 Mrs. Ernest R. Menchinger (Irene) - *Conway*
 Dr. Jack Meyer - *Winnsboro*
 Mr./Mrs. Ernest B. Meynard (Ginny) - *Columbia*
 Mrs. E. Hite Miller (Jean) - *Spartanburg*
 Dr. M. Maceo Nance - *Orangeburg*
 Mrs. F. D. Owen, Jr. (Dottie) - *Columbia*
 Mr. Robert E. Penland - *Aiken*
 Mr. Edward P. Riley, Jr. - *Greenville*
 Mrs. Richard W. Riley (Tunkey) - *Columbia*
 Mrs. Donald Saunders, Jr. (Carol) - *Columbia*
 Mr. David C. Sennema, Ex-officio - *Columbia*
 Mrs. B. Marion Smith, Jr. (Ann) - *Columbia*
 Mrs. Strom Thurmond (Nancy) - *West Columbia*
 Mr. Thomas C. Vandiver - *Greenville*
 Mrs. Ralston B. Vanzant (Sharon) - *Columbia*
 Mr./Mrs. Philip L. Walker (Phyllis) - *Columbia*
 South Carolina State Museum Commission
 Representative: Mr. Guy F. Lipscomb, Jr. - *Columbia*

Friends of the State Museum Statement of Income and Expenses, and Comparison with Budget

For the Month of June, 1985 and the months ending June 30, 1985

	Current Month June	Year-to-Date Actual July '84 June '85	Budget 12 Mths.	Variance
INCOME:				
Contributions-Unrestricted	129.30	266049.00	124210.00	141839.00
Pledges-Unrestricted	10425.00			
Memberships-Individual	105.00			
Memberships-Family	120.00	14205.00	30000.00	(15795.00)
Memberships-Business				
Membership Activities	344.96	6720.59	10000.00	(3279.41)
Special Events	280.00			
Total Budgeted Income	11404.26	286974.59	164210.00	122764.59
Contributions-Restricted		243.00		
Pledges-Restricted		5500.00		
Endowment		65826.63	*	
Sales	3.00	77.15		
Dividends and Interest	847.05	32814.03		
Other Income				
Total Income	12254.31	391435.40		

*Does not include interest earned from 5/8 — 6/30/85

EXPENSES:				
Salaries	2320.67	39258.51	70000.00	30741.49
Unemployment Tax		335.86	910.00	574.14
Social Security Tax	163.60	2518.33	4000.00	1481.67
Travel	160.26	1722.29	6000.00	4277.71
Office Supplies	46.58	1958.77	5000.00	3041.23
Campaign Publications		6152.82	25000.00	18847.18
Mail Expense (w/o Postage)		781.33	2000.00	1218.67
Postage	52.00	1577.52	5000.00	3422.48
Consultants		2000.00	2000.00	-0-
Rent/Utilities	369.95	3878.63	4500.00	621.37
Office Equipment/Furniture		547.05	2000.00	1452.95
Telephone		2671.98	3600.00	928.02
General Administrative Expenses	26.78	2309.44	1500.00	(809.44)
Dues/Periodicals	215.16	982.83	1500.00	517.17
Campaign Promotion		2108.29	15000.00	12891.71
Maintenance		763.26	1500.00	736.74
Insurance		1280.00	1400.00	120.00
Membership Benefits	126.37	915.90	3000.00	2084.10
Museum Bulletin/Sales			300.00	300.00
Membership Expenses/Promotion	3472.30	5408.64	5000.00	(408.64)
Other Expenses	147.92	1902.47	5000.00	3097.53
Total Budgeted Expenses	7101.59	79073.92	164210.00	85136.08
State Museum Development	4257.86	113774.32		
Total Expenses	11359.45	192848.24		
EXCESS OF INCOME OVER (UNDER) EXPENSES	894.86	198587.16		

You still have time to contribute memorabilia to the time capsule. If you join the Friends in 1985-86 you will receive an acid-free envelope and guidelines to help you choose what items to include in the time capsule, scheduled to be sealed during the museum's opening.



1985-86 MEMBERSHIP

Yes, I want to be a Friend of the State Museum.

Name _____

Address _____

City _____ State _____

Zip _____ Phone _____

- ☐ Individual Membership \$15
☐ Family Membership \$30
☐ Business Membership \$100
☐ Renewal

Make Check Payable To:
FRIENDS OF THE STATE MUSEUM

Post Office Box 5358
 Columbia, South Carolina 29250
 (803) 758-8197

S.C. Museum Commission
P.O. Box 11296
Columbia, S.C. 29211

ADDRESS CORRECTION REQUESTED

Please send us your address changes on
cards available at the post office.
Undelivered letters are returned to us at
a cost of 30 cents each. Thank you for
helping us cut expenses.

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